

	<h1>Resurgam</h1>	
	Soli, Chorus and Orchestra	
	Henry Hadley	
	Oliver Ditson Company	
	Boston	

## Warning

### Copyright Infringement

*Legal Opinion of* GEORGE W. POUND  
*General Counsel, MUSIC INDUSTRIES CHAMBER OF COMMERCE*

The United States Copyright Law (Act of 1909) became effective July 1, 1909, and with minor amendments has continued in force ever since. It grants to any person complying with its provisions the exclusive right "to print, reprint, publish, copy and vend the copyrighted work."

It is becoming a growing custom for orchestra leaders, choir masters, school teachers, music teachers and others in like vocations to acquire one copy of copyrighted music and then copy the same many times, selling and otherwise vending these copies. This is a violation of each and every one of the rights of copyright, which are expressly reserved to the exclusive right and use of the owner of the copyright of the musical composition, and is an infringement, and as such is punishable in the penalties provided by the Act.

## Important Notice

*"This notice is printed to safeguard our rights. Permission will be freely granted without prejudice, until further notice, to produce our copyrights without tax from copies purchased of us or from a music dealer who has purchased of us."*

**Performance** of any copyrighted work without the permission of the owner of the copyright is forbidden and subject to the penalties provided by the Copyright Laws for unlawful performance.

**Copying** of either the separate parts or the whole or any portion of a copyrighted work by any process whatsoever is forbidden and subject to the penalties provided by the Copyright Laws of the United States.

**Renting** of copies of a copyrighted work from individuals or firms to their profit is forbidden by the Copyright Laws of the United States.

**Orchestrating** the whole or any part of a copyrighted work is forbidden and subject to the penalties provided by the Copyright Laws of the United States.

For the **Right to Perform** any copyrighted work published by the *Oliver Ditson Company*, permission in writing must be obtained from the said *Oliver Ditson Company*, sole owner of the publishing and performing rights.

OLIVER DITSON COMPANY

178-179 TREMONT STREET, BOSTON, MASSACHUSETTS

251947

# Resurgam

For Soli, Chorus and Orchestra

Text by

Louise Ayres Garnett

Music by

Henry Hadley

Opus 98



Boston: Oliver Ditson Company

New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy, Inc.

London: Winthrop Rogers, Ltd.

MADE IN U. S. A.

13  
2072  
H131R

<p>COPYRIGHT, MCMXXII, BY OLIVER DITSON COMPANY INTERNATIONAL COPYRIGHT SECURED</p>
<p>SOLO VOICES : SOPRANO, ALTO, TENOR AND BASS</p>
<p>TIME OF PERFORMANCE : ABOUT ONE HOUR AND A HALF</p>
<p><b>Important Notice</b></p>
<p><b>Performance</b> of this work without the permission of the owner of the copyright is forbidden and subject to the penalties provided by the Copyright Laws for unlawful performance.</p>
<p><b>Copying</b> of either the separate parts or the whole or any portion of this work by any process whatsoever is forbidden and subject to the penalties provided by the Copyright Laws of the United States.</p>
<p><b>Renting</b> of copies of this work from individuals or firms to their profit is forbidden by the Copyright Laws of the United States.</p>
<p><b>Orchestrating</b> the whole or any part of this work is forbidden and subject to the penalties provided by the Copyright Laws of the United States.</p>
<p>For the <b>Right to Perform</b> this work permission in writing must be obtained from the <i>Oliver Ditson Company</i>, sole owner of the publishing and performing rights.</p>
<p><i>Orchestra score and parts may be rented from the publishers only</i></p>

---

TO THE  
MEMORY OF MY DEAR FATHER

---

2/17/32 11:00 AM b135



---

## Table of Contents

---

### PART I — *BIRTH*

		Page
1. Out of the dust Thou hast raised me	<i>Chorus</i>	1
2. Love supreme and light of light	<i>Alto solo</i>	24

### INTERLUDE — SCHERZO

3. Over the hills of the sky they come dancing		
	<i>Chorus of children</i>	28

### PART II — *LIFE*

4. Into the noon of labor I go forth	<i>Bass solo</i>	45
5. I know my fires consume too fast	<i>Quartet</i>	50

### PART III — *DEATH*

6. Into the valley-land my feet descend	<i>Chorus and Soprano solo</i>	57
7. When sleeping shall my eyelids close	<i>Chorus</i>	95

### PART IV — *RE-BIRTH*

8. I slept, and now I wake again	<i>Tenor solo</i>	112
9. I praise Thee!	<i>Chorus</i>	120





---

# Resurgam

---

## PART I — BIRTH

### No. 1 — *Out of the dust Thou hast raised me*

OUT of the dust Thou hast raised  
me, God of the living;  
Out of the dust Thou hast raised me,  
and brought me to the light of the  
morning.  
Mine eyes are full of the wonders of  
creation,  
And my spirit leaps within me.  
I behold Thy glory lifted into moun-  
tains,  
Thy kindness deepened into valleys,  
Thy hospitable mercies poured unmeas-  
ured in the seas.  
In plenteous ways thou hast devised the  
telling of Thy dreams,  
Entreating beauty from the clay,  
And quickening man from out his dusty  
silence.  
Thou floatest flakes of color in the air,  
and, breathing on them,  
Wingest them to life;

Thou callest forth the dazed leviathan  
up from the watery reaches,  
And summonest vasty creatures who  
come lumbering past,  
Astonished at their being.  
Who am I, Lord of Creation, that Thou  
shouldst think upon me?  
Beside a mountain or a soaring bird,  
what am I that Thou shouldst give  
me place?

I can praise Thee, O my God!  
I can praise Thee to the summit of my  
singing;  
With the flesh of me, with the breath  
of me, with the height of me!  
Increase my stature until I pass the oak  
and glimpse the towers of heaven!  
With the waters of gratitude I brim my  
cup and pour it at Thy feet;  
For thou hast shared the gift of life, and  
my spirit sings within me!

### No. 2 — *Love supreme and light of light*

Love supreme and light of light,  
All creation's very God,  
Who hast summoned man from sleep,  
Raised him living from the sod:  
Thou who gavest life to me,  
Take the gift I bring to Thee.

Valley-deepened is my heart,  
Greenly decked with gratitude;  
Mountain-lifted is my soul,  
Striving toward infinitude.  
With the dawn of waking things  
Mounts the song my spirit sings.

---

## Resurgam

---

As the waters of the earth  
Spread the reaches of my thought,  
Where with white and swelling sails  
Ride the dreams my hope has wrought.  
Out of silence into birth  
Thou hast brought me, God, to earth.

To Thy use I consecrate  
This, my being's sacred cup,  
And to Thee, O Lord of Birth,  
Joyously I lift it up.  
Make me pleasing in Thy sight,  
O God of love and light of light.

### INTERLUDE — SCHERZO

#### No. 3 — *Over the hills of the sky they come dancing*

Over the hills of the sky they come  
dancing,  
Children—Children!  
Their feet are white as water-lilies,  
Staining the night with petals of snow.  
Their hair throws nets of beauty to the  
moon,  
Catching a tangle of stars.  
The bells of heaven are in their laughter,  
And they ring, ring, ring,  
Ring till all the skyey casements open,  
Open to their chiming.

Play, children!  
Play your fleetest!  
Play in a passion of joy  
On the hills of delight!  
Join your hands as you frolic  
And make a garland of gladness.  
Circle around and around and around,  
Till planets speed their spinning  
In airy rivalry.  
And find a baby-angel,  
His wings still moist with blossoming,  
And dance about him,  
Singing as you go:

*Ring-a-ring-a-rosie,  
Pocketful o' posie.  
We have found an angel-boy,  
Caught him in a loop of joy,  
Wings a-shimmering,  
Smile a-glimmering,  
Digging toes  
In clouds of rose.  
See him shake his chubby fist,  
Dimpled where it has been kissed!  
Ring-a-ring-a-rosie,  
Pocketful o' posie,  
We have found an angel-boy,  
Caught him in a loop of joy.*

Dance, children!  
Dance in the sun!  
Fling your hearts like balls in the air  
And catch with eager hands!  
Run through the heavenly orchard,  
And gather the golden fruits!  
See the baby-angel,  
His pretty wings a-quiver;  
He has seized a yellow apple,  
And tossed it with his might.  
Over it rolls,

---

## Resurgam

---

Down, down, down—  
The children plunge after it,  
Laughing and shouting,  
Shouting and laughing,  
The children plunge after it,  
The baby-angel, unafraid,  
Trying out his wings.  
Down to earth  
In a flock they go tumbling,

And the earth-folk,  
Seeing the golden fruit,  
Think a star is falling.

Haste, children!  
Haste with runaway footsteps!  
Find your yellow plaything  
And hurry back to heaven!

### PART II — *LIFE*

#### No. 4 — *Into the noon of labor I go forth*

Into the noon of labor I go forth that I  
may reap my destiny.  
Sorrow is my lot, and labor my achievement,  
The beauty of God's handiwork my  
compensation.  
Something within me rushes like a fountain  
and urges me to joy;  
Sorrow is as beauty, and labor as reward.  
Thou art become a greater God, O God,  
because of mine endeavor.  
Listen through mine ears, Thou of my  
singing sanctuary,

Listen through mine ears, that I hear  
Thy silent music;  
Look through mine eyes, that I vision  
the unseen;  
Speak through my lips that I utter words  
of gladness.  
Walk Thou with me, work Thou  
through me,  
That I may make Thee manifest in all  
my ways.  
I will praise Thee, God, praise Thee  
with the labor of my hands  
And with the service of my spirit!

#### No. 5 — *I know my fires consume too fast*

I know my fires consume too fast,  
I know that soon they will have passed,  
But oh, the joy of mounting flame,  
The gift of warmth to those who came.  
Burn, my spirit, in the blast!  
These bones to ash must turn at last,  
So light the world in beauty's name!  
Grief, I have climbed thy heights;

Joy, I have seen thy face;  
Work, I have proved thy rights;  
Love, I have run thy race;  
Youth, I have flown thy kites;  
Age, I have learned thy pace.  
Each is a friend to me,  
True without end to me,  
Each doth extend to me  
Knowledge and grace.

---

# Resurgam

---

## PART III — *DEATH*

### No. 6— *Into the valley-land my feet descend*

Into the valley-land my feet descend,  
and man may not go with me;  
But Thou, O God, companion me in  
love that I be unafraid.

The dream of death has flowered in my  
soul and sounds of earth fall dimly on  
my ears.

Slowly the sun goes westering in the  
hills, and the crimson pageant of my  
passing hour

Flames in their deeps and moves across  
the sky.

Something within me reaches back to  
birth and fills me with exulting.

As the waters of a river, sweep the won-  
ders of creation through my being,  
And birth and death are so inseparate I  
know not each from each.

And yet a mighty fearing falls upon me.  
Shadows descend and blur the crimson  
hills.

A wind flung from a womb of ice  
Blows from the shores of nothingness.  
The shadows shed their shoes of stealth;  
They run in naked swiftness from the  
hills

Calling the hosts of darkness.

The winds sing a song of fury,  
The winds arise and shout their passion  
down the world.

Drained in a pitiless draught  
Are the splendors of the skies.  
Towers of cypress touch the heights;

Yea, in a battlement of gloom  
The towers of cypress overwhelm the  
heavens.

My peace is perished,  
My dreams are fallen from me.  
Into the night no planet speeds its glory;  
The stars are drowned.  
Loneiy the hulk of a broken moon  
Lifts its bloody sail.

Why hast Thou hidden Thyself,  
O God?  
Why hast Thou turned Thy face aside  
And burdened me with night?  
Where is my dream of death,  
And where its sanctuary?  
The heat of hell assails me;  
I am consumed in bitterness and pain.  
Reveal Thyself, O unforgetting Spirit!  
Unfold Thyself that I may be enshrined  
In the beauty of Thy presence.  
Drive forth this mocking counterfeit of  
Death,  
For it is Thou who art my Death, O  
living God,  
It is Thou who art my Death, and only  
Thou!

My fearing passes from me:  
As a heavy mantle falling from tired  
shoulders,  
My fearing slips away.  
Thou hast heard my cry, O Great Be-  
stower!

---

---

## Resurgam

---

Thou hast heard my cry, Thou hast  
lifted me up,  
Thou hast delivered me.  
Candles are set at my feet that I be not  
lost forever.  
The blight of darkness is resolved into  
tranquil eventide.

Now does the hush of night lie purple  
on the hills.  
The moon walks softly in a trance of  
sleep;  
Her whiteness cools the passion of the  
skies.  
I hang my quiet lute upon her curve

And let the night winds chant my  
requiem.  
Waters of peace arise and drift me down  
the spaciousness of silence and of  
song;  
God lights His solemn watch-fires over-  
head to keep the vigil of man's mys-  
tery.  
In the triumph of surrender I take Thy  
gift of sleep.  
Lean low, Thou Shepherd of my  
dreams; lean low to meet me as I lift  
on high  
The chalice of my dying.

### No. 7 — *When sleeping shall my eyelids close*

When sleeping shall my eyelids close  
And I must lay me down at last,  
Perils of doubt through which I passed  
Shall drift away as twilight goes.  
Visions of tasks I should have done,  
Passion of grief for deeds of wrong,  
All shall merge in the evening song  
That marks the setting of my sun.

Song of my passing, song of dust,  
Thrown to the winds that swept it hence!  
Mortal longing for Why and Whence  
Into the urn of silence thrust!  
Who shall fathom, in asking why,

The pomp and purpose of man's re-  
nown?  
He only knows, when he lays him down,  
It was good to live, it is good to die.

Sweet is the music in my ears  
That croons the song of life and death.  
A prayer of praise with my last breath  
I send to Him who spent my years.  
Back of the hills where night is deep,  
Splendidly sinks my setting sun.  
Receive me, God; my day is done;  
I only know that I must sleep.

---

# Resurgam

---

## PART IV — RE-BIRTH

### No. 8 — *I slept, and now I wake again*

I slept, and now I wake again.  
O waking past my dreaming!  
O Love Imperious that has called me  
forth from out my valley's shadow!  
I feel my spirit stir and half awake,  
Then look in bright bewilderment at  
dawn.

A mighty whirlwind, breath of the liv-  
ing God,  
Sweeps from beyond the barricades of  
night and stooping low  
Lifts me from out my dust and sets me  
free.  
I feel the Power that moors me to Itself;  
That keeps the rhythmic pattern of the  
stars;

That spins, like a fiery plaything in the  
air,  
The Earth that was my home.  
In the beginning I looked upon crea-  
tion,  
And my heart grew great within me.  
Now that I look upon a life renewed,  
And know that man is born again,  
My heart is as a forest treed with won-  
der,  
The cymbals of my joyance make a stir-  
ring sound,  
My singing shakes the day.  
Yea, as the new-born plants sang in ec-  
stasy,  
So sing the voices of my thankfulness.

### No. 9 — *I praise Thee!*

I praise Thee!  
I glorify Thee!  
My spirit on its summit shouts Thy  
name!  
Thou art the Singer, man Thy song,  
And yet, because Thou art the source  
of all my being's music,  
I dare to lift my voice and sing of Thee.

O Singer, Who hast sent me forth,  
I am returned to Thee!  
Home to the voice that sang me,  
Home to the breath of birth,  
Home to the bells that rang me  
From heavenly heights to earth,  
Home to the hand that wrought me,  
Home to the primal sod,  
Home to the mind that thought me,  
Home to the breast of God.

# RESURGAM

1

## Part I-Birth

### №1. OUT OF THE DUST

LOUISE AYRES GARNETT

Chorus

HENRY HADLEY, Op. 98

*Andante misterioso* *Strings pizzicato*

PIANO *Violas* *Cl.*

*Wood* *Horns*

*rit.*

SOPRANO *p* *3*  
 Out of the dust Thou hast raised me, God of the liv-ing;

ALTO *p* *3*  
 Out of the dust Thou hast raised me, God of the liv-ing;

TENOR *p* *3*  
 Out of the dust Thou hast raised me, God of the liv-ing;

BASS *p* *3*  
 Out of the dust Thou hast raised me, God of the liv-ing;

*a tempo*

The musical score is written for a large ensemble and vocal soloists. It begins with a piano introduction in E major, 4/4 time, marked 'Andante misterioso'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a 'p' (piano) dynamic. The woodwinds (Violas and Clarinet) and strings (pizzicato) provide harmonic support. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with a melody in the right hand and a supporting bass line in the left hand, also marked 'p'. The lyrics are 'Out of the dust Thou hast raised me, God of the liv-ing;'. The score includes a 'rit.' (ritardando) section and an 'a tempo' section. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a 'p' (piano) dynamic. The woodwinds (Violas and Clarinet) and strings (pizzicato) provide harmonic support. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with a melody in the right hand and a supporting bass line in the left hand, also marked 'p'. The lyrics are 'Out of the dust Thou hast raised me, God of the liv-ing;'. The score includes a 'rit.' (ritardando) section and an 'a tempo' section.

*mf* *3*

Out of the dust Thou hast raised me, and brought me, and brought me

*mf* *3*

Out of the dust Thou hast raised me, and brought me

*mf* *3*

Out of the dust Thou hast raised me, and brought, and brought me

*mf* *3*

Out of the dust Thou hast raised me, and brought, and brought me

*f* *p*

to the light of the morn - ing. Mine eyes are full

*f* *p*

to the light of the morn - ing. Mine

*f* *p*

to the light of the morn - ing.

*f* *p*

to the light of the morn - ing.

*Oboe*



of the won-ders of cre-a-tion,

eyes are full of the won-ders of cre-a-tion, And my spir-it laughs

And my

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano part provides harmonic support with chords and moving lines in both hands.

*p* I be-hold Thy glo-ry lift-ed in-to

*p* I be-hold Thy glo-ry lift-ed in-to

with-in me. *p* I be-hold Thy glo-ry lift-ed in-to

*f* spir-it laughs with-in me. *p* I be-hold Thy glo-ry lift-ed in-to

The second system continues the musical piece. It includes dynamic markings such as *p* (piano) and *f* (forte). The vocal lines are more active, with various note values and rests. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords.

moun - tains, Thy kind-ness deep - en'd, deep-end in - to val - leys,

moun - tains, Thy kind-ness deep - en'd, deep-end in - to val - leys,

moun - tains, Thy kind-ness deep - en'd in - to val-leys,

moun - tains, Thy kind-ness deep - en'd in - to val-leys,

Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the

Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the

Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the

Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the

seas. *p*

seas. *p*

seas. *p*

seas. *p*

*mf*

In plen-teous ways Thou hast de-vised the tell-ing of Thy

*p*

*p*

*mf*

En-treat-ing beau-ty from the clay, \_\_\_\_\_

*mf*

En-treat-ing beau-ty from the clay, \_\_\_\_\_

*mf*

beau - ty from the

*mf*

En-treat-ing beau-ty from the

dreams,

*p*

*cresc.*

*f*

And quick-'ning man from out his dust - - y si-lence.

*f*

clay, And quick-'ning man from out his dust - - y si-lence.

*f*

clay, And quick-'ning man from out his dust - - y si-lence.

*f*

And quick-'ning man from out his dust - y si-lence.

Poco con moto

*p*

Thou float - est flakes of

Poco con moto

*p*

*p*

and, breath - ing on them, Wing - est them to

col - or in the air,

life:

*p*

Thou call - est forth — the dazed le -

Thou call - est forth — the dazed le -

*p*

vi - a - than up from the wa - ter - y reach - es, And

vi - a - than up from the wa - ter - y reach - es, And

sum-mon-est vast-y crea-tures who come lum-ber-ing past, As-

sum-mon-est vast-y crea-tures who come lum-ber-ing past, As-

*cresc.*

*p* *cresc.*

ton-ish'd at their be-ing.

ton-ish'd at their be-ing.

*f*

**\*CHORUS I. II.**  
Più moto

Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on—

Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on

Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on—

Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on—

Più moto

*ff*

\*If a Solo Chorus of at least 12 sopranos, 10 altos, 8 tenors and 8 basses is available this Solo Chorus could sing the part of the Second Chorus whenever this Chorus is divided. 74342-140

## CHORUS I

I

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

## CHORUS II

II

me? Be-side a moun-tain,

me? Be-side a moun-tain,

me? Be-side a moun-tain,

me? Be-side a moun-tain,

8

Più lento

I

soar - ing bird, what am I that Thou shouldst give me place?

soar - ing bird, what am I that Thou shouldst give— me place?

soar - ing bird, what am I that Thou shouldst give me place?

soar - ing bird, what am I that Thou shouldst give me place?

Più lento

II

what am I that Thou shouldst give me place?

what am I that Thou shouldst give me place?

what am I that Thou shouldst give me place?

what am I that Thou shouldst give me place?

Più lento



*ff* *Con moto*

I can praise Thee, O my

*ff* *Con moto*

I can praise Thee, O my

*ff* *Con moto*

I can praise Thee, O my

*ff* *Con moto*

I can praise Thee, O my

I

*Con moto*

II

*Con moto*

*mf* *ff*

*ff*

**I**

God! — I can praise Thee,

God! — I can praise Thee,

God! — I can praise Thee,

God! — I can praise Thee,

*ff*

**II**

I can praise Thee, — O my God! I can

I can praise Thee, — O my God! I can

I can praise Thee, — O my God! I can

I can praise Thee, — O my God! I can

I

to the sum-mit of my

to the sum-mit of my

II

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

The musical score is written for two vocal parts, I and II, and a piano accompaniment. The key signature is G major (one sharp, F#) and the time signature is 4/4. Part I and II are vocal staves with lyrics. The piano accompaniment is at the bottom. The lyrics are 'to the sum-mit of my' and 'praise Thee, O my God,'.

**I**

With the flesh of me, — with the breath of me, —  
sing - ing; With the flesh of me, — with the breath of me, —  
With the flesh of me, with the  
sing - ing; With the flesh of me, with the

**II**

to the sum-mit of my sing - ing; With — the flesh and  
With — the flesh and  
to the sum-mit of my sing - ing; With — the flesh and  
With — the flesh and

**Piano**

*f* *ff* *ff*

with the height of me! In-crease my

breath of me, with the height of me! In-crease my stat-ure e-ven as the

breath of me, with the height of me! In-crease my stat-ure as the

breath of me, with the height of me! In-crease my

breath of me, with the height of me! In-crease my

breath of me, with the height of me! In-crease my stat-ure, stat-ure as the

breath of me, with the height of me! In-crease my stat-ure as the

stat - ure, in - crease my stat - ure un - til I

stat - ure, in - crease my stat - ure un - til I

oaks, in-crease my stat - ure till I

oaks, in - crease my stat - ure til\_\_ I\_\_

stat - ure, in - crease my stat - ure till\_\_ I\_\_

stat - ure, in - crease my stat - ure till\_\_ I\_\_

oaks, in - crease my stat-ure

oaks, in - crease my stat-ure

*ff* *p* *cresc.*

pass the oak and glimpse the tow'rs of heav'n!

pass the oak and glimpse the tow'rs of heav'n!

pass the oak and glimpse the tow'rs of heav'n!

pass the oak and glimpse the tow'rs of heav'n!

pass the oak and glimpse the tow'rs of heav'n!

pass the oak and glimpse the tow'rs of heav'n!

till I pass the oak and glimpse the tow'rs of heav'n!

till I pass the oak and glimpse the tow'rs of heav'n!

Più moderato

*meno mosso**f*

I

With the wa-ters of

With the wa-ters of

With the wa-ters of

With the wa-ters of

Più moderato

*meno mosso**f*

II

With the

With the

With the

With the

Più moderato

*meno mosso**f*

*ff*

*rit.*

*f*

With the



I

grat - i-tude I brim my cup, I brim\_my\_

grat - i-tude I brim my cup, I brim my cup,

grat - i-tude I brim my cup, I brim\_my\_

grat - i-tude I brim my cup, I brim my cup,

Detailed description: This block contains the first system of music for voice part I. It consists of four staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The lyrics are 'grat - i-tude I brim my cup, I brim\_my\_'. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

II

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

Detailed description: This block contains the second system of music for voice part II. It consists of four staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The lyrics are 'wa - ters of grat - i-tude I brim my cup, I brim'. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

Detailed description: This block contains the piano accompaniment for the first system. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The music features chords and arpeggios. There are triplets in the second measure of both staves. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note.

[illegible]

Thou hast shared the gift of life, and my spir - it sings,—

Thou hast shared the gift of life, and my spir - it sings,—

Thou hast shared the gift of life, and my spir - it sings,—

Thou hast shared the gift of life, and my spir - it sings,—

For Thou hast shared the gift of life,—

For Thou hast shared the gift of life,—

For Thou hast shared the gift of life,—

For Thou hast shared the gift of life,—

*f*

*cresc.* *ff*

sings, — my spir - it sings, my spir - it

*cresc.* *ff*

sings, — my spir - it sings, my spir-it sings with

*cresc.* *ff*

sings, — my spir - it sings, my spir-it sings with

*cresc.* *ff*

sings, — my spir - it sings, my spir-it sings with

*f* *ff*

sings, — sings, — my spir - it

*f* *ff*

sings, — sings, — my spir-it sings,

*f* *ff*

sings, — sings, — my spir-it sings,

*f* *ff*

sings, — sings, — my spir-it sings,

*f* *cresc.* *ff*

sings, — sings, — my spir-it sings,

*ff rit.*

sings ——— with - in — me! ———

*ff rit.*

in ——— me! ———

*ff rit.*

in ——— me! ———

*ff rit.*

in, ——— with - in — me! ———

*ff rit.*

sings ——— with - in — me! ———

*ff rit.*

my spir - it sings with-in me! ———

*ff rit.*

my spir - it sings with-in me! ———

*ff rit.*

my spir - it sings with-in me! ———

*ff rit.*

*rall.*

## No. 2. LOVE SUPREME AND LIGHT OF LIGHT

Alto Solo

*Andante tranquillo*

PIANO

*p* 'Cello Solo

2 Fl.

2 Fl.

2 Ob.

Horns

2 Cl.

2 Fl.

*p*

Love su-preme— and

Cello

Cl. & Flg. sustain

light of light, — All cre-a-tion's ver-y God, — Who hast sum-mor'd

man from sleep, — Raised him liv-ing from — the sod: Thou who gav-est life to me, —

*f*

*mf*

2

2

Take the gift I bring to Thee.

*Horn*

*p*

*pp*

Val-ley-deep-end is my heart, Green-ly deck'd with

*pp*

*p*

grat-i-tude; Moun-tain-lift-ed is my soul, Striv-ing toward in-

*cresc.*

*cresc.*

*p*

fin-i-tude. With the dawn of wak-ing things Mounts the song my spir-it

*p*

*mf*

sings.— As the wa-ters of the earth spread the reach-es of my thought,

*Ob.* *Horn*

*p* *p*

Wherewith white and swell - ing sails Ride the dreams my hope— has wrought.

*(Cl.)* *Horn*

*esp. p*

Out of si - lence in - to birth Thou hast brought me,

*rall.*

God, ——— to earth. ———

*rall.*

*Celli*



*p*

To Thy use — I con-se-crate This, my be-ing's sa - cred cup, —

*a tempo*

*mf* *f*

And to Thee, — O Lord of Birth, Joy - ous - ly I lift it — up.

*mf* *f*

*mf* *f*

Make me pleas - ing in Thy sight, O — God of — love — and

*mf*

light, — of light. —

*p* *pp*

## Interlude (Scherzo)

## No 3. OVER THE HILLS OF THE SKY THEY COME DANCING

Chorus of Children's Voices

Allegretto giocoso

PIANO

8

*f*

*mf*

*f* Bells

*cresc.*

*ff*

ALL THE SOPRANOS

SOPRANO I

O - ver the hills of the sky they come dan-cing, Chil - dren,

*p*

*f*

*mf* SOPRANO II *p* ALTO

chil - dren! O - ver the hills \_\_\_\_\_ of the sky they come \_\_\_\_\_

*mf* *p*

*f* SOPRANO II *mf* ALTO *p*

dan-cing, Chil - dren, chil - dren! Their feet are white as wa-ter -

*f* *mf* *p*

SOPRANO I & II

Stain-ing the night with pet-als of snow. Their hair throws nets of beau - ty to the moon,

ALTO

lil - ies. Their hair throws nets of beau - ty to the moon,

*f*

Catch-ing a tan - - - gle of stars. \_\_\_\_\_

Catch-ing a tan - - - gle of stars. \_\_\_\_\_

*f*

And they ring, ring, ring, The bells of heav'n are their

The bells of heav'n are their laugh - ter, ring, ring, And they

*Bells*

*mf* *3*

laugh - ter, Ring till all the sky - ey

ring, ring, ring, Ring till all the sky - ey

*cresc.* *mf* *3*

*mf* *3*

*f*

case-ments o - pen, O - pen to their chim -

case-ments o - pen, O - pen to their chim -

*Bells*

*f* *3*

*f* *3*

*f*

ing. \_\_\_\_\_

ing. \_\_\_\_\_

Play, chil-dren!

Play, chil-dren!

The first system of the musical score. It consists of three staves. The top two staves are vocal staves in G major, with lyrics 'ing.' and 'Play, chil-dren!'. The bottom staff is a piano accompaniment in G major, featuring a melodic line with triplets and a bass line with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —

Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —

The second system of the musical score. It consists of three staves. The top two staves are vocal staves in G major, with lyrics 'Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —'. The bottom staff is a piano accompaniment in G major, featuring a melodic line with triplets and a bass line with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

And make a gar - land of glad - ness.

Join your hands — as you frolic

The third system of the musical score. It consists of three staves. The top two staves are vocal staves in G major, with lyrics 'And make a gar - land of glad - ness.' and 'Join your hands — as you frolic'. The bottom staff is a piano accompaniment in G major, featuring a melodic line with triplets and a bass line with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte).

251947

74342-140

## GROUP I

SOPRANO I

Cir-cle a-round and a-round and a -

## GROUP II

SOPRANO I

Cir-cle a-round and a-round and a -

SOPRANO I &amp; II

*mf*

round, Till plan - ets speed their spin - ning,

ALTO

*mf*

round, Till plan - ets speed their spin - ning,

SOPRANO I &amp; II

*mf*

Cir-cle a-round and a-round and a-round, Till

ALTO *mf*

Cir-cle a-round and a-round and a-round, Till

SOPRANO I

And find a ba - by -

SOPRANO II

And find a ba - by -

plan-ets speed their spin-ning In air - y ri - val-ry.

plan-ets speed their spin-ning In air - y ri - val-ry. And

*ff* an - - - gel *mf* And dance a - bout him,

an - - - gel, His wings still moist with blos - som - ing,

SOPRANO I & II

*ff* His ti - ny wings still moist with blos - som-ing, And dance a - bout him,

find — a ba - by - an - gel, And dance a - bout him,

*cresc.*

Sing - ing as you go: —

Sing - ing as you go: —

*cresc.*

Sing - ing as you go: —

Sing - ing as you go: —

## GROUP I

ALL THE SOPRANOS

## GROUP II

ALL THE ALTOS

*f*

Pock - et - ful o' po - sie.

*f*

Ring - a - ring - a - ro - sic, We have found an an - gel -

*f*

Caught him in a loop of joy, —

boy,



GROUP I  
SOPRANO I & II

*f* Smile a-glim-mer-ing, In

GROUP II  
SOPRANO I & II

*f* Wings a-shim-mer-ing, Dig-ging toes

*f*

*f* clouds of rose. See him shake his chub-by fist,

*f*  
Dim - pled where it has been kiss'd! —

*f*  
Dim - pled where it has been kiss'd! —

*f* *cresc.*  
Pock-et-ful o' po-sie, We have found an an - gel -

*f*  
Pock-et-ful o' po-sie,

*f* *cresc.*  
Ring - a - ring - a - ro-sie, We have found an an - gel -

*f*  
Ring - a - ring - a - ro-sie,

*cresc.*

*ff*

boy, — Caught him in a loop — of joy. —

*ff*

We have found an an-gel - boy, — Caught him in a loop — of joy. —

*ff*

boy, — Caught him in a loop — of joy. —

*ff*

We have found an an-gel - boy, — Caught him in a loop — of joy. —

*mf*

Dance, chil-dren, Dance in the sun!

*mf*

Dance, chil-dren, Dance in the sun!

*ff*

*mf*

*mf*  
Dance, chil-dren, Dance in the sun!

*mf*  
Dance, chil-dren, Dance in the sun!

*f*  
Fling your hearts like balls in the air \_\_\_\_\_

*f*  
Fling your hearts like balls in the air \_\_\_\_\_

*mf*  
*f*

*unis.*  
*f*  
And catch with ea-ger hands! Run thro' the heav'n-ly or - chard,

*mf*  
Run thro' the heav'n-ly or - chard,

*mf*  
And

*mf*  
And

*mf*

See the ba-by-an - gel,  
See the ba-by-

gath - er the gold - en fruits! See the ba-by-an - gel,  
gath - er the gold - en fruits! See the ba-by-

## ALL THE SOPRANOS

*cresc.* His pret-ty wings a - quiv - er; He has seized a yel - low ap-ple,  
ALL THE ALTOS  
an - gel, His pret-ty wings a - quiv - er; And

toss'd it with his might.

*f* *3* *3*  
O-ver it rolls, O-ver it rolls,  
O-ver it rolls, O-ver it rolls,

Down, down, down, - - -  
Down, down, down, - - - *ff* The chil-dren plunge

*ff* The chil-dren plunge af - ter it,  
af - ter it, Laugh-ing and shout-ing,

Shout - ing and laugh - ing, The chil - dren plunge af - ter it, *ff*

The

The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with triplets and a final flourish. The bass staff provides harmonic support with chords and a few moving lines.

Try - ing out his wings. *ff*

ba - by - an - gel, un - a - fraid, Try - ing out his wings. *ff*

The piano accompaniment continues with a treble staff featuring a complex melodic line with octaves and triplets, and a bass staff with a steady rhythmic accompaniment.

Down to earth— *f*

Down to earth— *f*

The piano accompaniment concludes with a treble staff featuring a rapid, ascending melodic line and a bass staff with a final chordal cadence.

II *cresc.*

In a flock they go tum-bling, tum - bling,

*cresc.*

In a flock they go tum-bling, tum - bling,

*cresc.*

*cresc.*

I tum - bling,

*p* And the earth - folk,

*p* And the earth - folk,

*ff*

*fp*

*f*

*p*

See-ing the gold - en fruit, Think a star is

*f*

*p*

See-ing the gold - en fruit, Think a star is



fall - ing. —

fall - ing. —

*f* *mf* *cresc.*

*mf* *cresc.* 3

Haste, chil-dren! Haste with run - a - way foot - steps!

*mf* *cresc.*

*f* 3 *ff* 3

Find your yel - low play-thing, Find your yel - low

*f* 3 *ff* 3

Find your yel - low play-thing, Find your yel - low

*f* *ff*

## GROUP I

play - thing, hur - ry back

play - thing, hur - ry back

Detailed description: This block contains the musical notation for Group I. It consists of two staves, each with a treble and bass clef. The key signature has one sharp (F#). The lyrics 'play - thing, hur - ry back' are written below the staves. The melody is simple, with long notes and rests.

## GROUP II

play - thing, And hur - ry back

play - thing, And hur - ry back

Detailed description: This block contains the musical notation for Group II. It consists of two staves, each with a treble and bass clef. The key signature has one sharp (F#). The lyrics 'play - thing, And hur - ry back' are written below the staves. The melody is similar to Group I but includes a rest before 'And'.

*ff*

Detailed description: This block contains the piano accompaniment. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music is marked *ff* (fortissimo). It features a complex, rhythmic melody with many eighth and sixteenth notes, and some triplets.

*rit.* *a tempo*

to heav'n!

*rit.* *a tempo*

to heav'n!

Detailed description: This block contains the musical notation for Group I, second system. It consists of two staves, each with a treble and bass clef. The key signature has one sharp (F#). The lyrics 'to heav'n!' are written below the staves. The music is marked *rit.* (ritardando) and *a tempo* (allegretto). The melody is simple, with long notes and rests.

*rit.* *a tempo*

to heav'n!

*rit.* *a tempo*

to heav'n!

Detailed description: This block contains the musical notation for Group II, second system. It consists of two staves, each with a treble and bass clef. The key signature has one sharp (F#). The lyrics 'to heav'n!' are written below the staves. The music is marked *rit.* (ritardando) and *a tempo* (allegretto). The melody is similar to Group I but includes a rest before 'to'.

*rit.* *a tempo*

Detailed description: This block contains the piano accompaniment, second system. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music is marked *rit.* (ritardando) and *a tempo* (allegretto). It features a complex, rhythmic melody with many eighth and sixteenth notes, and some triplets.